

112  
Faridun attacking a fortress, Persia, Shiraz, 1571

*gouache with gold on paper, nasta'liq text written in four columns above and below, reverse with 25 lines of nasta'liq text in four columns, heading in white on illuminated panel*

*miniature 258 by 202mm., page 347 by 227mm.*  
£3,000-5,000

113  
Piran and Fariburz in single combat, Persia, Shiraz, 1571

*gouache with gold on paper, nasta'liq text written in four columns above and below, reverse with 25 lines of nasta'liq text in four columns, margins ruled in colours and gold*

*miniature 216 by 180mm., page 346 by 231mm.*  
£2,000-4,000

114  
A prince with followers hunting wild boar, Persia, Shiraz, 1571

*gouache with gold on paper, nasta'liq text above and below in four columns, reverse with 25 lines of nasta'liq text in four columns, margins ruled in colours and gold*

*miniature 240 by 178mm., page 346 by 228mm.*  
£2,000-3,000

115  
A mounted warrior (possibly Farud) attacking a dragon, Persia, Shiraz, 1571

*four leaves, gouache with gold on paper, nasta'liq text written in four columns above and below, reverse with 17 lines of nasta'liq text in four columns interspersed with numerous small triangular illuminated panels, three further text leaves with 25 lines per page of nasta'liq text in four columns, headings in white on illuminated panels, margins ruled in colours and gold*

*miniature 229 by 199mm., page 345 by 220mm.*  
£3,000-5,000

116  
A mounted warrior in combat with a demon, Persia, Shiraz, 1571

*gouache with gold on paper, text above and below in four columns of nasta'liq script, reverse with text in nasta'liq, margins ruled in colours and gold*

*miniature 212 by 192mm., page 345 by 231mm.*  
£1,000-1,500

117  
The armies of Gav and Talhand face each other, Persia, Shiraz, 1571

*bifolium, gouache with gold on paper, nasta'liq text written in four columns above and below, reverse and second folio with nasta'liq text written in four columns interspersed with numerous small triangular illuminated panels, headings in white on illuminated panels, margins ruled in colours and gold, one leaf with paper extension at right edge*

*miniature 162 by 193mm., page 348 by 227mm.*  
£2,000-4,000

118  
Afrasiyab receiving visitors in his palace, Persia, Shiraz, 1571

*gouache with gold on paper, nasta'liq text written in four columns above and below, reverse with 23 lines of nasta'liq text in four columns with small triangular illuminated panels, heading in white on illuminated panel, margins ruled in colours and gold*

*miniature 249 by 193mm., page 348 by 232mm.*  
£1,500-2,500

119  
Hushang kills the black Div, Persia, Shiraz, 1571

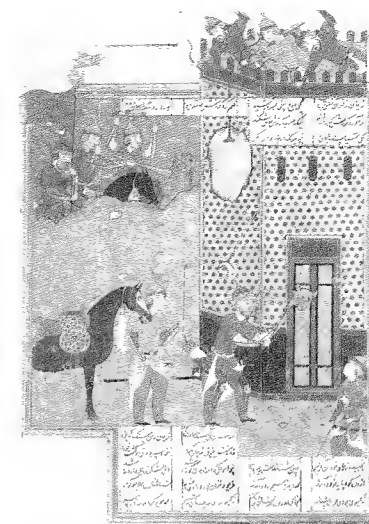
*gouache with gold on paper, nasta'liq text above and below in four columns, reverse with nasta'liq text written diagonally and horizontally in four columns, headings in white on illuminated panels, margins ruled in colours and gold*

*miniature 185 by 185mm., page 346 by 223mm.*  
£2,500-3,500

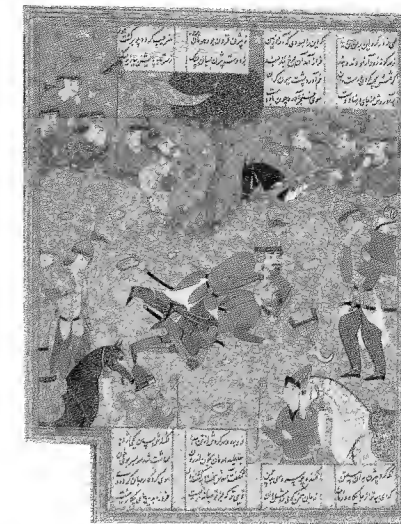
120  
A large posse waits outside a storeroom while a gardener tills the ground, Persia, Shiraz, 1571

*gouache with gold on paper, nasta'liq text written in four columns above and below, reverse with 21 lines of nasta'liq text in four columns with small triangular illuminated panels, heading in white on illuminated panel, margins ruled in colours and gold*

*miniature 197 by 186mm., page 346 by 230mm., and another text leaf*  
(2)  
£3,000-4,000



112



113



114



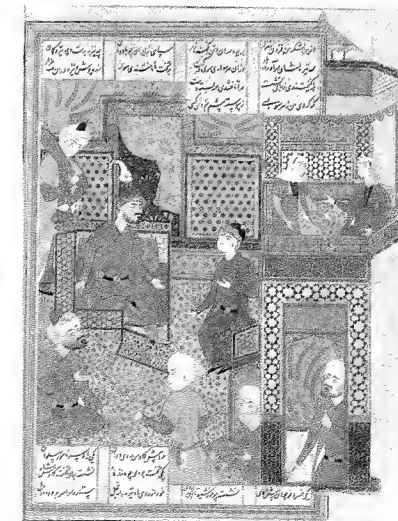
115



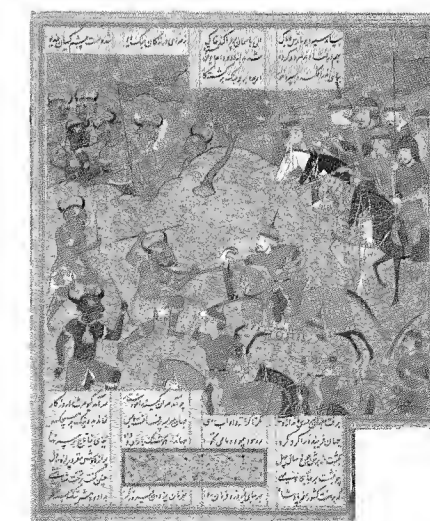
116



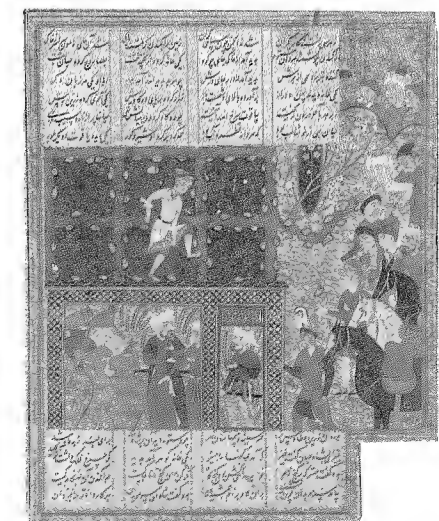
117



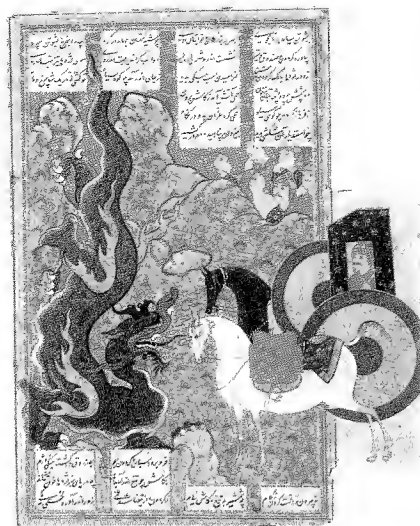
118



119



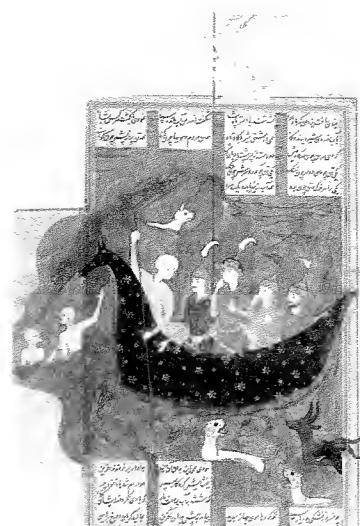
120



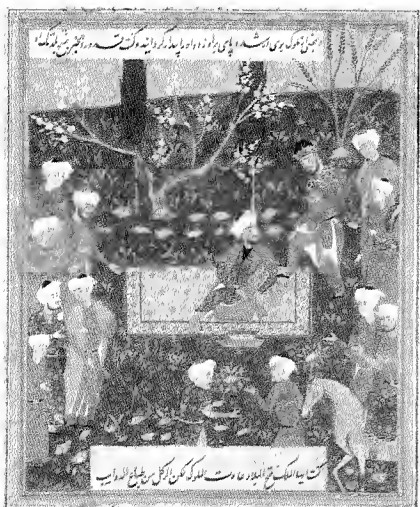
121



122



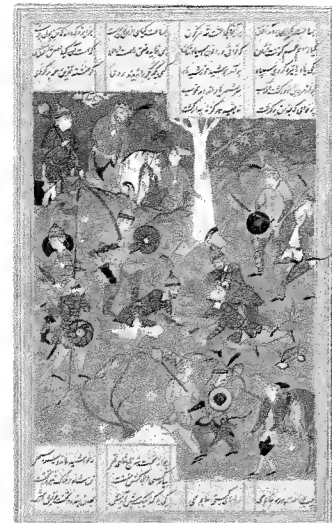
123



124



125



126



127



128



129

121

**Isfandiyar in his chariot confronts the dragon, Persia, Shiraz, 1571**

*gouache with gold on paper, nasta'liq text written in four columns within picture area, reverse with 25 lines of nasta'liq text in four columns, headings in white on illuminated panels, margins ruled in colours and gold*

*miniature 239 by 203mm., page 346 by 229mm.  
£2,000-3,000*

122

**Rustam shooting Shaghad through the tree as he falls into the pit of spears on Raksh, Persia, Shiraz, 1571**

*gouache with gold on paper, nasta'liq text written in four columns within picture area, reverse with 19 lines of nasta'liq text in four columns with small triangular illuminated panels, margins ruled in colours and gold*

*miniature 275 by 197mm., page 347 by 229mm.  
£1,500-2,000*

123

**Iskandar crossing the Western Sea, Persia, Shiraz, 1571**

*gouache with gold on paper, nasta'liq text written in four columns within picture area, reverse with 25 lines of nasta'liq text in four columns, heading in white on illuminated panel, margins ruled in colours and gold*

*miniature 297 by 210mm., page 347 by 226mm.  
£1,500-2,000*

124

**Illustrated leaf from a manuscript of Persian poetry: a prince with courtiers resting in a landscape by a stream, Persia, Shiraz, late sixteenth century**

*gouache with gold on paper, one line of text above and below, reverse with text written horizontally and diagonally in four columns of nasta'liq script*

*miniature 185 by 150mm., page 330 by 194mm.  
£2,000-3,000*

125

**Illustrated leaf from a manuscript of Persian poetry: Majnun in the wilderness with the animals, Persia, Qazwin, c.1600**

*gouache with gold on paper, text in four columns of nasta'liq above and below, borders finely illuminated with bold floral motifs in colours and gold, reverse with 25 lines of nasta'liq text written in four columns, heading in black on illuminated panel, margins ruled in colours and gold*

*miniature 219 by 162mm., page 320 by 194mm.*

Another leaf from the same manuscript was sold at Hotel Drouot-Richelieu, Paris, 22nd March 1996, lot 94.

£3,000-4,000

126

**Illustrated bifolium from a manuscript of the Shahnama: the murder of Siyavush, Persia, early seventeenth century**

*25 lines per page written in four columns of neat nasta'liq script, headings in white on illuminated panels, gouache with gold*

*miniature 195 by 141mm., page 345 by 229mm.  
£1,500-2,000*

127

**Illustrated leaf from a manuscript of the Shahnama: a peasant defends himself against a mounted warrior whilst a prince looks on, Persia, early seventeenth century**

*gouache with gold on paper, nasta'liq text in four and two columns above and below, reverse with 15 lines of text in four columns with numerous illuminated panels, heading in white on illuminated panel, margins ruled in colours and gold*

*miniature 239 by 142mm., page 346 by 234mm.*

From the same manuscript as the previous lot.

£1,000-1,500

128

**Illustrated fragment from a manuscript of the Shahnama: Rustam rescues Bizhan from the pit, Persia, early seventeenth century**

*gouache with gold on paper, three folios with 25 lines per page, written in four columns of nasta'liq script on cream paper, headings in white on illuminated panels*

*miniature 182 by 143mm., page 346 by 230mm.*

From the same manuscript as the previous lot.

£1,500-2,000

129

**A prisoner, locked in a wooden arm-brace, kneeling on the ground, verso with découpé calligraphy by Ali al-Katib, Persia, Isfahan, c.1600**

*gouache with some gold on paper, laid down on an album page with calligraphic cartouches in gold-decorated borders; verso with two couplets of découpé nasta'liq on orange ground, similar borders, framed*

*miniature 145 by 87mm., page 354 by 227mm.*

The image of a prisoner locked in a wooden arm-brace was a popular one with Persian artists of the sixteenth and seventeenth centuries. The great Timurid/Safavid painter Behzad has been credited with two versions (Martin, 1912, pls.82-3), while several others date from later in the sixteenth century (*ibid*, pl.84; Swietochowski, 1989, fig.12) and early in seventeenth century (Swietochowski, 1989, no.5).

£4,000-6,000





130

130  
A man sitting on a rock playing the bagpipes, Persia, Isfahan, c.1630-40; verso with three couplets in nasta'liq by Shah Mahmud al-Nishapuri, Persia, mid-sixteenth century

*ink drawing on paper with some use of blue pigment, inner border with calligraphic panels let into gold-decorated coloured paper, outer border of dark brown paper decorated with birds and beasts in gold, verso with floral decoration amongst the nasta'liq script*

*miniature 150 by 90mm., page 354 by 229mm.*

£4,000-6,000

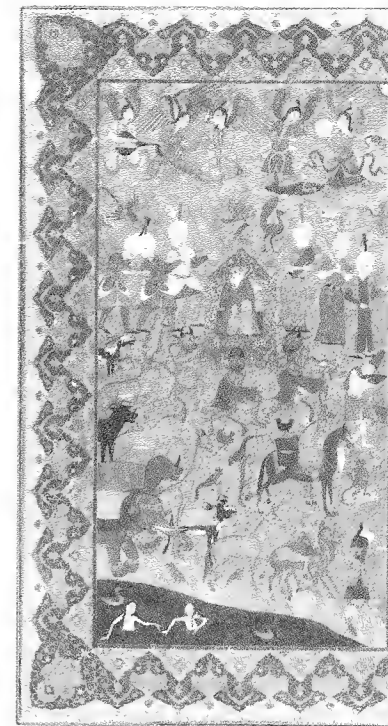
131  
Illustrated leaf from a manuscript of Persian poetry (left half of double page frontispiece): Bilqis carried on her throne by demons, surrounded by angels, men and beasts, Persia, late sixteenth century and later

*gouache with gold on paper, finely illuminated border in colours and gold, some retouching, laid down on modern stout paper*

*miniature 230 by 120mm.*

£3,000-5,000

*See illustration opposite*



131

132  
Illustration from a manuscript of Persian poetry: two princes hunting on a purple hillside, Persia, probably Qazwin, late sixteenth century

*gouache with gold on paper, one line of unrelated nasta'liq text above and below, laid down on an album page with gilt-decorated borders, framed*

*miniature 101 by 51mm., page 265 by 160mm.*

£1,500-2,000

#### Other Properties

133  
Album of miniatures illustrating scenes from Persian poetry, Persia, nineteenth century

*9 leaves, in concertina form, miniatures painted in Safavid style, nasta'liq text above and below miniatures, borders of marbled paper, brown morocco with stamped central medallions and cornerpieces, in a fitted cloth box*

*291 by 165mm.*

Provenance:

Edward E Ayer.

Acquired by the Newberry Library, Chicago, from Edward E Ayer in 1920, de-accessioned 1994.

Edward E Ayer was a Chicago industrialist who made his fortune from railway engineering. In 1911 he donated part of his collection (which was predominantly of western medieval manuscripts) to the Newberry Library, along with an endowment. In 1920 the Library purchased the remainder from him, including this album and lots 53 and 74 in this sale.

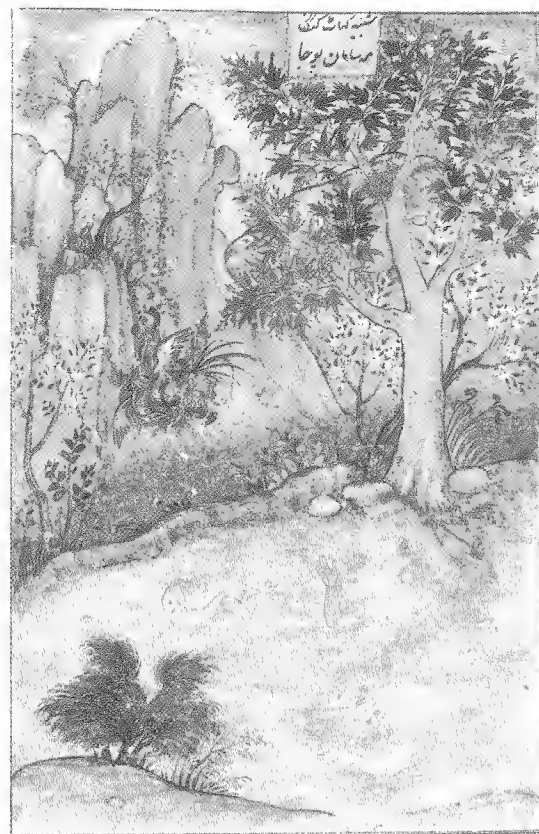
£1,000-1,500



132



133



134

## INDIAN MINIATURES

134

**A man falling in a river while a bird drops in flames nearby; illustrated leaf from an unidentified manuscript of fables, Mughal, c.1595-1600**

*gouache with gold on paper, two lines of descriptive text in Persian at top, laid down onto stout cream paper with margins ruled in gold, 'reverse with inscription in a 19th century English hand 'place of worship 67/1', face and body of figure smudged*

*miniature 128 by 82mm., page 267 by 179mm.*

This small miniature probably originates from a manuscript of fables. The descriptive text in the small panel at the top mentions the words Ganga (Ganges) and 'idols'. The figure, which has been intentionally smudged by a pious owner, may represent an idol being thrown into the Ganges and the bird falling from the tree in flames may represent the simurgh, but no episode of exactly this nature has been found in the major works such as the *Kalila wa Dimnah* of the *Ayar-i Danish*.

£1,800-2,200



135

135

**Malavi Ragini, Rajasthan or possibly Northern Deccan, c.1610**

*gouache with gold on paper, laid down on a later album page with pink inner border and outer border of gold-flecked cream paper, numbered on reverse in a 19th century (?) hand 'No.37'*

*miniature 147 by 100mm.*

This leaf is stylistically very close to the famous *Laud Ragamala* miniatures deposited in the Bodleian Library by Archbishop Laud at the early date of 1640 (see Stooke and Khandalavala, 1953). The *Laud Ragamala* is not complete but consists of eighteen leaves mounted in an album with other miniatures. One of these is a portrait showing the father of Akbar's Commander-in-Chief Abd al-Rahim, one of the great early patrons of painting. This association makes it probable that Abd al-Rahim commissioned the *Laud Ragamala* at some post where he was stationed. The location remains unidentified, but the area and perhaps the studio could also be the provenance of this *Malavi Ragini*.

Historians have differed as to whether the *Laud Ragamala* was painted in the Deccan or in Rajasthan (Stooke and Khandalavala, pp.55-65; Ebeling, p.163). The iconography of this *Malavi Ragini* is

characteristic of Rajasthan. Traditionally, the composition features lovers in an ardent embrace moving toward a bed with the man holding a garland as here (Ebeling, pp.50-1, 164). The hero's dark skin (also characteristic of the *Laud Ragamala*) and his comparatively long *jama* as well as the colour scheme of this leaf suggest Deccani influence, however.

Like the *Laud Ragama* leaves, this miniature has a very simple, austere setting. The *Laud Ragamala* likewise features interiors decorated only with a single wall niche and a long necked bottle. This leaf is closer to a Mughal style than the *Laud Ragamala* and is probably slightly later.

£1,200-1,800

136

**A crippled leper leaning on his crutch, attributed to Mansur, Mughal, c.1595-1600**

*drawing on cream paper with some use of colours, inscribed at lower left 'amal-i Mansur', laid down on a 19th century album page with borders of coloured paper, framed*

*drawing 120 by 60mm.*

Mansur, who specialised in bird, animal, and flower painting, rarely depicted human figures, indeed the known examples of such figures are all from a limited period near the beginning of the painter's career that extends from about 1595 to about 1610. Prior to this time, Mansur had merely coloured figural scenes drawn by other Akbari artists, including such great masters as Basawan. Presumably from painting the designs of more experienced masters, Mansur must have acquired some figure drawing skills of his own. He produced a leaf for the *Babur Nama* of 1598 now in the National Museum, New Delhi and also produced four illustrations for Volume I of the c.1603-4 *Akbar Nama* now in the British Library (Das, 1991, fig.4; Titley, no.11(7), (26), (27), (28)). Particularly in the *Akbar Nama*, Mansur's figures are slightly stiff and awkward, but they are nevertheless competent. It does seem, however, that Mansur himself was not wholly comfortable with figure drawing. By this time, he was already being called by the honorary titles 'Naqqash' and 'Ustad', which it seems he must have acquired for his skill in either illumination or nature drawing, at both of which he excelled.

This wonderful study of a leper has been attributed to the artist by an inscription and accords with the tenor of Mansur's work, but his extant figural depictions follow no one style. The attribution of this drawing must therefore rest on nonspecific evidence, chiefly on the unusual humanity displayed in Mansur's most renowned figural depiction, of the musician Naubat Khan, as well as in this drawing of a crippled leper. The much-exhibited picture of Naubat Khan, sold in these rooms, 14th December 1987, lot 61, and now owned by the British Museum, which is signed by the painter himself rather than simply being



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inscribed, can be used for a securely documented comparison with the present drawing (Rogers, 1993, no.38). Although the feet of Naubat Khan are placed in an awkward, out-dated manner and the upper and lower body of the musician are poorly coordinated, the depiction pulsates with life. It is this quality of sensitivity to the human spirit that correlates the painting of the musician and the drawing of the leper, rather than their styles. Two other single figures bear inscriptions to Mansur that may be credible, but these are in still different styles and are very tentatively drawn (Das, 1991, no.5; Okada, 1989, no.49).

Mansur may have drawn the leper at least partly from observation; the man's deformed limbs and missing toe are handled with compassion. A now mainly effaced flowering bush in the lower right is painted in the same manner as those in the portrait of Naubat Khan, another detail that links these two works. As here, Mansur's independence from convention show up in the depiction of a yellow-eyed antelope sold in these rooms, 18th October 1995, lot 89; Mansur's bird and animal paintings are enumerated in Verma, pp.261-71.

£1,500-2,000





137

**137  
Four yogis seated round a fire, Mughal, c.1600-1610**

*drawing on buff paper with some use of colours and gold, laid down on a later album page with coloured paper borders, in mount*

*drawing 129 by 96mm.*

Yogic subjects painted by Mughal artists were popular in the early seventeenth century and reflect Muslim curiosity about asceticism. At least two copies of the *Bahr al-Hayat*, which discussed and illustrated yogic positions, were produced at this time, as were a number of separate illustrations of yogis (see Leach, 1995, Vol.I, nos.2.78, 2.164 and Vol.II, pp.556-564). Depictions from the copy owned by the Chester Beatty Library in Dublin are remarkably similar to this example which could have been painted by one of the artists of the Beatty *Bahr al-Hayat* (see Leach, 1995, colour pl.82 and miniatures by *Bahr al-Hayat* Artist B). The yogis in the present picture are *kanphats*, as is shown by the earrings worn by initiated members of the sect.

£1,200-1,800



138

**138  
Akbar, a hawk on his hand, with Prince Salim and two of Salim's sons followed by an attendant with a flywhisk, sub-imperial Mughal, c.1610-15**

*gouache with gold on paper, framed*

*139 by 120mm.*

The boys in this picture are probably intended to be Princes Khusrau (b.1587) and Parviz (b.1589), who were close in age. Since Salim is young and Khusrau is probably between four and six years old, the original of this grouping was probably produced about 1592. Small intimate pictures of the ever-popular emperor Akbar and his family continued to circulate and be copied for some years after Akbar's death. A closely related figure of Akbar carrying a hawk, but with a childlike Prince Salim, is in the National Gallery of Victoria, Melbourne (Topsfield, 1980, colour pl.3). Other small-scale pictures of Akbar alone or with a few members of his family exist in a variety of sub-imperial styles, yet most must have been destroyed and such works are comparatively rare (see sales in these rooms, 12th April 1976, lots 74 and 78; 7th April 1975, lot 112; Christie's, London, 11th October 1979, lot 25).

£1,000-1,500



139

**139  
A prince seated on a terrace while attendants bring refreshments, Mughal, c.1600**

*gouache with gold on paper, some retouching, laid down on an album page with gold-decorated borders, reverse with nasta'liq calligraphy signed by Mir Ali, framed, in a fitted cloth-covered box*

*miniature 223 by 125mm., page 300 by 202mm.*

£1,000-1,500

140

**A courtier standing with a straight sword, attributed to Anup Chittor, Mughal, c.1630**

*drawing on buff paper, paper worn at lower left, laid down on an album page with inner border of gold-decorated blue paper and outer border of cream paper decorated with repeating floral motifs in green and gold, attribution to Anup Chittor in Persian in outer border, in mount*

*drawing 190 by 95mm.*

From both his costume and the style of drawing, this courtier seems to be contemporary with



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Jahangir. The straight sword suggests that he may have fought in the Deccan. He may appear in the well-known Jahangiri *darbar* in the Museum of Fine Arts, Boston, in the third row from the top, fourth from the left. He is numbered 23 in the Marteau and Vever analysis of the approximately sixty courtiers; however, this section of the painting has been damaged and the inscriptions naming the subjects has been effaced (see Beach, 1978, no.14; Marteau and Vever, Vol.II, no.234, pl.165).

Anup Chittor produced a sketch of Shah Jahan's accession about 1630, at approximately the same time that this portrait was done (Martin pl.184; Titley p.395(44); Beach and Koch, appendix a). The artist then seems to have worked for Dara Shikoh, but after Dara's death, ingratiated himself with Aurangzeb (Binyon & Arnold, 1921, p.24; Falk & Archer, no.70, 73; signed portrait of Aurangzeb with a presentation date of 1673, Goanka Collection, Bombay). Anupchittor thus had a lengthy career of approximately fifty years in the Mughal atelier. Later courtier portraits show characteristically longer *jamans* than this example (Sotheby's, London, 14th July 1971, lot 52; Titley p.395(48); Falk and Archer, no.117).

£1,000-1,500



141

141

**A prince with a hawk on his arm, riding a mule with a dog and attendant nearby, inscribed to the artist Ali Reza, Mughal or possibly Deccan, c.1600-20**

*drawing on paper with some use of colours and gold, inscribed at lower right 'amal-i Ali Reza', one line of nasta'liq text above and below, laid down on an album page with paper and cloth borders, reverse with four lines of diagonal nasta'liq script by Afi dated 1033/1623 and a small miniature with two crying children and an implausible attribution in the margin to 'Nadir al-Zaman Samarqandi', cloth borders, framed, in a fitted cloth-covered box*

*drawing 155 by 123mm., page 330 by 246mm.*

The quality of draughtsmanship of this unusual drawing is very fine, but aspects of the picture remain puzzling. The prince with the hawk is seated on a mule rather than a horse, an unusual animal for a seemingly royal personage. Stylistically the drawing is difficult to pinpoint, but the turbans of the two figures are probably Deccani imitations of high Safavid turbans. The name of the artist Ali Reza also presents problems. Although an artist by the name of Ali Reza was working in the Deccan in the second quarter of the seventeenth century, this drawing is unlike any of his other known works (see *Indian Heritage*, no.55, Guy and Swallow, 1990, no.94).

£6,000-8,000



142

142

**Head and shoulders portrait of a Mughal nobleman, with signature 'amal-i Sharaf Din', Mughal, c.1690-1700**

*gouache on paper, signature in red 'amal-i Sharaf Din', added border of pink paper decorated with gold scrolling motifs*

*miniature 216 by 164mm.*

**Provenance:**

Formerly in the Hagop Kevorkian Collection, sold in these rooms, 7th April 1975, lot 175.

Full-length portraits of courtiers were the norm in the early Mughal period, but by the 1660's large close-up depictions which concentrated solely on the face were becoming fashionable, probably inspired by the works of artists such as Hashim (Topsfield and Beach, no.12). Large portraits with even line drawing and wide, heavy-lidded, slightly upturned eyes are characteristic of the late seventeenth and beginning of the eighteenth century; comparisons with this work include examples in the Bibliothèque Nationale, Paris, and the India Office Library (Bibliothèque Nationale, 1986, no.33; Falk and Archer, no.126).

£1,500-2,500

143

**Portrait of a sheikh; a detail from the border of a leaf from a royal album of Shah Jahan, Mughal, c.1650**

*gouache on buff paper, the uncoloured background decorated with floral sprays in gold, laid down on an album page with borders of gold-decorated cream paper with coloured paper only, in mount*

*miniature 92 by 51mm., page 225 by 139mm.*

This small portrait of a Muslim sheikh was originally part of the border decoration of a leaf from the 'late' Shah Jahan album, pages of which are dispersed in various public and private collections and are illustrated in many books on Indian painting, including the following: Beach, 1978; Beach, 1981; Begley and Desai, 1990; Binney, 1973; Leach, 1995; Martin, 1912; Saksena, 1958; Verma, 1994; Welch, Schimmel, Swietochowski and Thackston, 1987.

£1,000-1,500



143





144

144

A prince sitting on a terrace smoking a huqqa and listening to music at night, signed by Haji Muhammad Husain, Mughal, c.1700-1710; verso with a page of calligraphy by Mir Ali, Persia, sixteenth century

*gouache with gold on paper, signature on terrace wall at centre 'amal-i Haji Muhammad Husain', verso with four lines of fine nasta'liq script on gold sprinkled paper signed by Mir Ali, laid down on an album leaf with borders of stout cream paper decorated with repeating gold floral motifs, borders of album leaf split*

*miniature 272 by 189mm., leaf 331 by 248mm.*

There are a number of extant, mainly unpublished, portraits of this bearded prince, who is probably Bahadur Shah's eldest son, Azim al-Shan. (For an inscribed portrait of the prince with a beard, see Falk and Archer, no.148). This prince was made governor of Bengal in 1704; if the group of portraits that all feature the bearded man shown here can indeed be associated with Azim al-Shan, they were probably done by Mughal artists that he took with

him to Patna, which he renamed Azimabad after himself. Each of the portraits shows the prince in cultural or pleasurable pursuits, rather than in durbars or sporting activities. Three of the miniatures, including this one, are night scenes with 'rich, rather sensuous atmospheres. One portrait depicts the prince on a terrace watching humorous dancers; another shows him surrounded by ladies in a garden; a third shows him in conversation with a single lady at night on a terrace by a lotus pond; and finally, he is featured listening to music in a garden (British Museum, 1974-6-17-021(66); National Museum, New Delhi 48.14/18; Prince of Wales Museum, Bombay; Sotheby's, 23rd April 1981, lot 32). Azim al-Shan did not succeed his father as emperor but was killed in an elephant accident in 1712.

An artist by the name of Haji Muhammad Husain is recorded by Verma (1994, p.175), but was active during Akbar's reign and thus cannot be the same as the present artist, who would appear to be otherwise unknown.

£3,000-5,000



145

145

Portrait of a kneeling courtier, attributed to Murshid, Mughal, c.1680

*gouache with gold on paper, inscription in lower left corner 'amal-i Murshid', laid down on an album page with gold decorated borders, framed*

*miniature 181 by 105mm., page 408 by 260mm.*

The late seventeenth century artist who painted this courtier with a *katar* at his waist and a shield and sword on either side, whose name, according to the inscription, was Murshid, may have created other portraits. Although he is not known by any other signed works, the elongated torso and the light, restrained drawing style in this portrait are characteristic of two other drawings of the era, one in the Boston Museum of Fine Arts (Coomaraswamy, no.148, pl.LXXXIII) and the former Binney Collection (Binney, 1973, no.66).

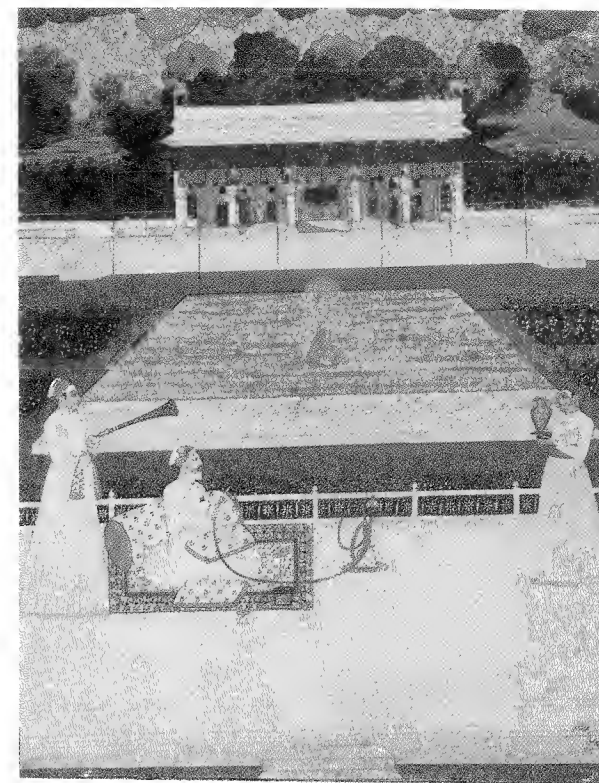
£1,000-1,500

146

Portrait of Amir Khan seated on a terrace, by Hunhar II, Mughal, c.1745

*gouache with gold on stout paper, artist's signature inscribed at lower right, laid onto an album page with floral borders, reverse with descriptive text in Persian 'tasvir Navab Amir Khan Bahadur Muhammad Shahi', seal impression dated 1190/1776, framed*

*miniature 352 by 273mm., page 465 by 323mm.*

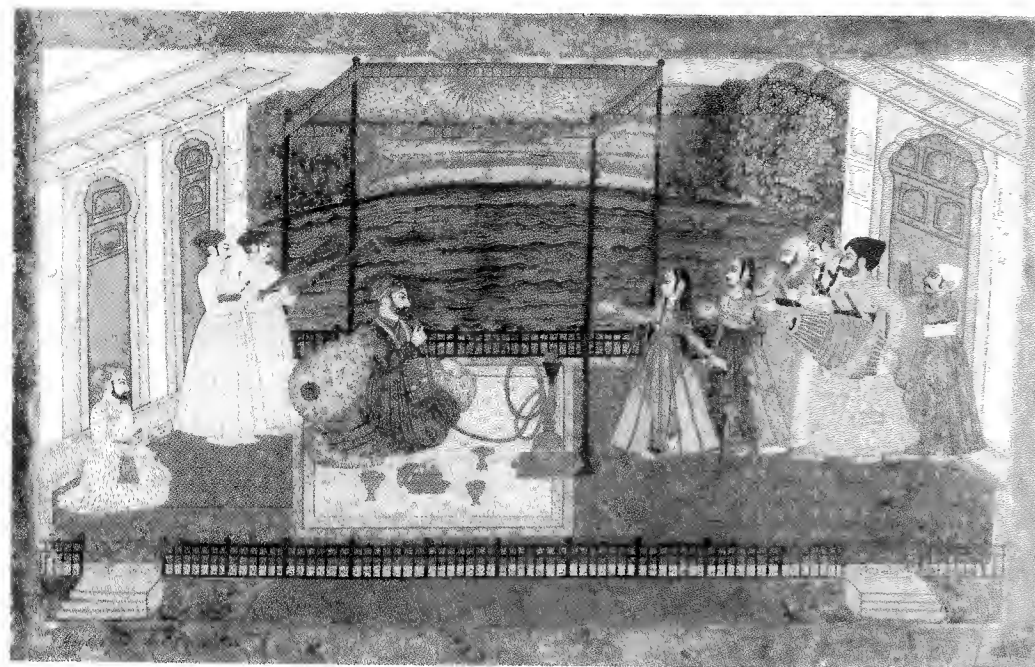


146

The inscription on this portrait identifies the subject as the Amir Khan of Muhammad Shah's court, a helpful distinction since a number of courtiers held this title in the late Mughal period. The Amir Khan of Muhammad Shah's reign was a great favourite of the emperor, and he was apparently promised the office of vizier by Muhammad Shah following Nadir Shah's sack of Delhi in 1739. Muhammad Shah finally drew back from making the appointment, leaving Amir Khan to retreat to Allahabad temporarily. The courtier remained there from 1740 to 1743, continually plotting his return to Delhi and power. Amir Khan retained considerable influence over the weak Muhammad Shah from the time he returned to Delhi in 1743 until December 1746, when he was murdered by a disgruntled servant, possibly at the request of Muhammad Shah himself (Sarkar, 1932, Vol.I, pp.17-40).

This portrait by Hunhar II, one of Muhammad Shah's best artists, seems to have been done near the end of Amir Khan's life. After the death of Muhammad Shah, Hunhar may have continued to work for Emperor Ahmad Shah (r.1748-54), (see Gahlin, 1991, no.40; also Welch, 1973, no.68; Sotheby's, New York, 20th September, 1985, lot 382). It is then conjectured that, like most artists, Hunhar left Delhi for the prosperous court of Oudh (Falk and Archer, nos.269-274). The seal on the reverse of this miniature, belonging to Asaf ud-Daula of Oudh and dating to his first year as Nawab (1775-97), may indicate that Hunhar himself brought the miniature with him to Lucknow.

£1,500-2,000



147



148

147

Nawab Haibat Jang of Bihar entertained by nautch girls and musicians on a terrace before a lake, the Nawab smoking a large hookah, two attendants with morchhals, Patna, c.1760

*gouache with gold, pink border with inscription in an 18th-century English hand: 'Heybukjung Nabob of Behar', slight spotting, framed*

256 by 445mm.

Haibat Jang was the title of Zayn ud-Din Ahmad, nephew and son-in-law of Nawab Alivardi Khan of Bengal and the father of Siraj ud-Daula who succeeded Alivardi Khan as Nawab of Bengal.

£1,500-2,000

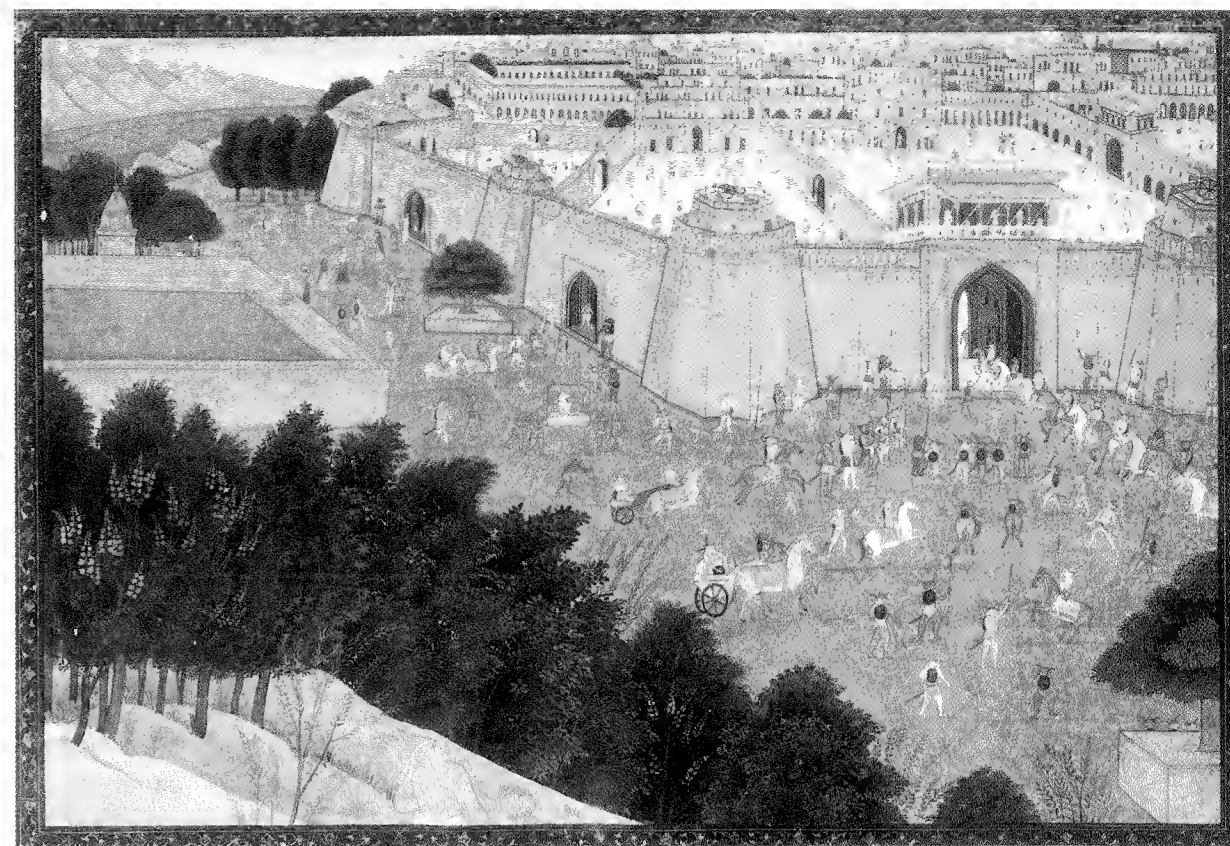
148

Maharana Ari Singh (1761-73) hunting antelope from horseback with a bow and arrow, attendants following, attributable to Jugarsi, Udaipur, c.1761

*gouache with gold on stout paper, pink borders*

291 by 487mm.

£1,500-2,000



149

149

Hanuman spying on the demons outside the golden city of Lanka: illustration to the Ramayana, Guler or Garhwal, c.1800

*gouache with gold on paper, floral and pink-sprinkled borders, framed*

*miniature 201 by 301mm.*

For other miniatures from the series see Pal, 1978, no.68; sales in these rooms 28th April 1993, lot 28; in our New York rooms 28th October 1991, lot 67; 2nd June 1992, lot 161 and at Christie's, 10th October 1989, lot 68 and 23rd April 1991, lot 30.

£3,000-4,000

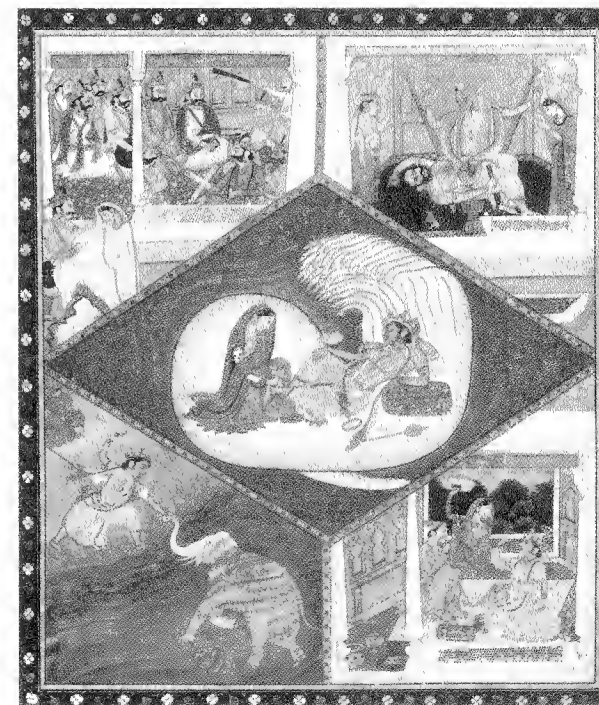
150

Five avatars of Vishnu, Kangra, c.1830

*gouache with gold on stout paper, floral and sprinkled borders, framed*

*miniature 266 by 227mm.*

£1,200-1,800



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